

# KERAMIC STUDIO

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SYRACUSE, NEW YORK

March 1917



LESSED are the wounds of a friend." Mr. Frederick Hurten Rhead of the magazine, "The Potter," is a friend of some years standing, and a faithful friend, though at times a trifle forgetful, as so many ceramists are liable to be, whether potter or decorator. He says, and no doubt there is truth at the bottom of the well, that *Keramic Studio* has not changed, on the

whole, with the novel trends of the times as they pass. He asks where are our evidences of the movements going on in our artistic midst—the cubist, the futurist, and all the other "ists"—and demands why we do not keep the standard of *Keramic Studio* in every respect up to the ideals we have so frequently expressed. He did not use just these words, but these are the conclusions we have drawn. He, together with some others of our good friends who are real friends and wish to help, thinks *Keramic Studio* would double its circulation if it would only drop entirely all that does not come out as refined gold in the fire of criticism and fill its pages with "high brow" stuff only. He forgets that *Keramic Studio*'s editor and publishers have been through the fiery furnace, and while they have come out with whole skins like Shadrach, Mesech and Abednego, they have left behind all illusions as to the possibility of getting a sufficiently large "high brow" audience to support a magazine devoted to the best, and to the best only. For sixteen months we published *Palette and Bench*, the like of which for both quantity and quality in the way of artistic instruction had never before been given to the world, "if we do say so as shouldn't." And then it died the death.

Now we go carefully with *Keramic Studio*, trying to fill the needs of all types of mental and artistic development, so that *Keramic Studio* shall live till those who begin with painting real cabbages and bugs and birds shall have passed through all the successive steps to an appreciation of true and beautiful decoration. And, by the same token, we let the new movements filter through in the influence shown in the work of our leading decorators, so that when it finally reaches our public it is sufficiently diluted and pre-digested to be accepted without too great a shock to the uninitiated.

This all sounds somewhat flippant, but there is this truth in it, that if we should devote pages of *Keramic Studio* to exposition of the new work, the new movements in art, it would be as if we had printed pages of the original Hebrew or Greek characters and only the initiated few would be able to make anything out of it. We strive continually to be always lifting our students a little higher, step by step, gently, so they will not be frightened and give up, and I think if our good friends and critics could have the time to go through an old file of *Keramic Studio* and follow step by step the changes that have come about in design and decoration, they would frankly acknowledge that while always somewhat in the rear of the procession as regards the eccentric efforts to find something new under the sun, whether good, bad, or indifferent, we have shown a steady movement upward, and a comparison of the early issues and these later ones will show that we have been able to carry our public with us to a much higher plane, on which traces of the new movements will not be altogether absent.

So much in justification of our position. At the same time, we admit that it would be joy undiluted to be able to fill *Keramic Studio* with the best only and dare the world to do its worst. It is toward that goal we daily press. May the day soon dawn when we can count on you all to hold up our hands in so doing.

## ■ ■ N. Y. S. K. A.

At the meeting of the N. Y. S. K. A. held on January 10, 1917, it was voted to hold an exhibition of members' work at the Little Gallery, 15 East 40th Street, New York City, from March 19th to 31st.

Our society is the only one in this country composed only of professional workers in both pottery and porcelain and the aim is to keep the exhibitions on the highest plane of excellence and to show only work having real artistic merit.

The Little Gallery is identified with the foremost achievement of all handicrafts and exhibits none but the work of Master Craftsmen.

It is generally agreed that there is no finer or more fitting setting in New York for an exhibition of pottery and porcelain than these Galleries afford.

On account of the expense connected with the exhibition it is possible to include only active members, but any professional worker whose works pass the Jury is eligible for membership. There will be another meeting of the Society before the Annual Exhibition, at which time such candidates may be elected with the privilege of the forthcoming exhibition.

The dues for membership are \$2.00 per annum. Such applications should be sent at once to the Secretary Pro-Tem, Miss Harriette Horsfall, 18 Belmont Terrace, Yonkers, N. Y.

Application blanks will follow, also exhibition cards and envelopes.

Works must be delivered unpacked at the Little Gallery on March 16. Parker's Express, 158 W. 56th Street is recommended to out-of-town members as being a reliable place to which work may be shipped and unpacked and by whom it will be delivered to the Little Gallery.

Elizabeth Mason Vanderhoof, *Chairman*.

Harriette Horsfall, *Sec. Pro-Tem*.

## ■ ■ ARTS AND CRAFTS

TWO new books of interest are "The New Interior," by Hazel H. Adler, the Century Co. publishers, and "The Practical Book of Early American Arts and Crafts," by Harold Donaldson Eberlein and Abbot McClure, Lippincott, publisher.

"The New Interior" is well illustrated both in color and black and white, is entertainingly written and full of suggestions for the crafts worker and decorator. While the reference to American crafts workers is confined as a rule to a somewhat narrow circle of eastern representatives, the plea for substantial recognition of contemporary craftwork as a whole is strong and convincing. Ceramics are represented by Henry Mercer, potter (faience tiles), Mary Chase Perry, potter (faience tiles and vases), the Durant Kilns, Leon Wolkman, potter, Mrs. Rice, designer (decorative faience, tableware, etc.), and Mrs.

(Continued on page 183)

ANITA GRAY CHANDLER

7 Edison Avenue, Tufts College, Mass.

## KERAMIC STUDIO

PAGE EDITOR

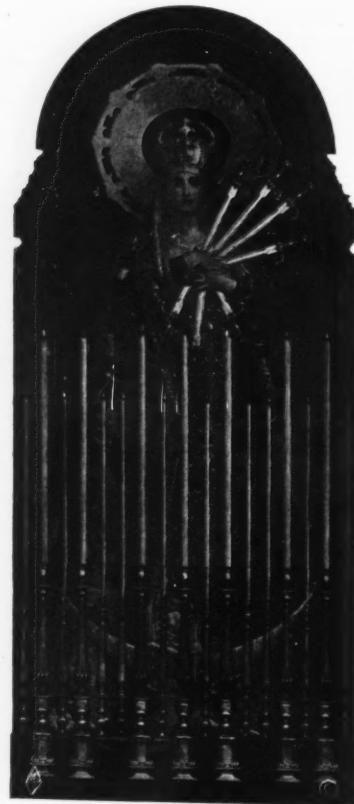


AT THE SIGN  
OF THE  
BRUSH AND PALETTE

*This is Ye Old Art Inn  
where the worker of Arts and  
Crafts may rest a bit and par-  
take of refreshment.*

31 Yn 4/19

THE illustration this month is Sargent's *Madonna of Sorrows*, one of the noblest of his new paintings at the Boston Public library. As one ascends the stairs which lead to the long narrow hall which his murals adorn, this queenly figure at once majestic and sorrowful, commands the attention. She stands behind a screen of lighted candles, robed in rich fabric and upheld by the crescent moon. Into her heart are thrust the seven swords of the *Seven Sorrows*. In spite of the sumptuousness of the gold candle-sticks, which are done in half-relief, and the splendor of the robe and crown the whole effect is one of sadness. All tones are muted as it were. No reproduction can be expected to give the beautiful details of the original.



The following lectures will be given at the Carnegie Institute on Friday evenings at 8.15 p. m.: March 9, Scandina-

vian and Russian Art; March 23, American Painters; April 20, American Sculptors; May 4, Draughtsmen and Etchers. The lecturer is Mr. Robert B. Harshe, assistant director of the Department of Fine Arts.

♦ ♦ ♦

"If the useful arts suffered at the expense of fine arts during the nineteenth century, the pendulum of the twentieth is swinging in the opposite direction," says Hazel H. Adler in the January *International Studio*, in an article on *The Decorative Arts in America*. "Here in America," she continues, "hundreds of men and women are being recruited from the ranks of painters and sculptors to the ranks of those who are trying to bring into the everyday life of the people that beauty which has hitherto been reserved for the art gallery and Museum. . . . Outwardly the American movement is marked by a free, delightful and spontaneous use of color. Inwardly it shows the tendency to apply intelligently modern artistic principles, creating objects expressive of modern taste and character, and in keeping with modern ideas of beauty. It shows tendencies toward exploration and discovery, toward a generous use of the imagination, and toward a technical skill and perfection which is bidding fair to rival that of some of the best pieces of the past." Special mention is made of the honors paid Mrs. Adelaide Alsop-Robineau and Dorothea Warren O'Hara.

♦ ♦ ♦

A fascinating new book just published is *Arts and Crafts*, a review of the work executed by students in the leading art schools of Great Britain and Ireland. Edited by Charles Holme. In his preface he states that "In view of the interest which is now being shown in decorative and applied art, and its bearing upon the struggle for supremacy which must inevitably follow the end of the war, it is of the utmost importance that our workers should be adequately trained and equipped." The work of fifteen London art schools and sixteen provincial schools is given. The illustrations show very charming examples of painted underglaze porcelain (with undeniable Chinese and Persian influence), embroideries, laces, designs for cretonne, silk, and tapestry hangings, rugs, leather and embroidered book-covers, book-plates, stained glass, carved and painted wood panels, dress designs, inlaid furniture, jewelry, silverware, tiles, pottery, repoussé copper work, table linen, and designs for rooms. We are glad to see what our English cousins are doing and how they are doing it.

♦ ♦ ♦

The 112th annual exhibition of the Pennsylvania Academy of Fine Arts was opened Feb. 4, continuing seven weeks.

♦ ♦ ♦

The 18th annual exhibition of the American Society of Miniature Painters will be held under the auspices of the National Academy of Design at the American-Fine Arts Galleries, 215 West Fifty-seventh street, New York, from March 17 to April 22. The miniatures exhibited have never before been publicly shown.

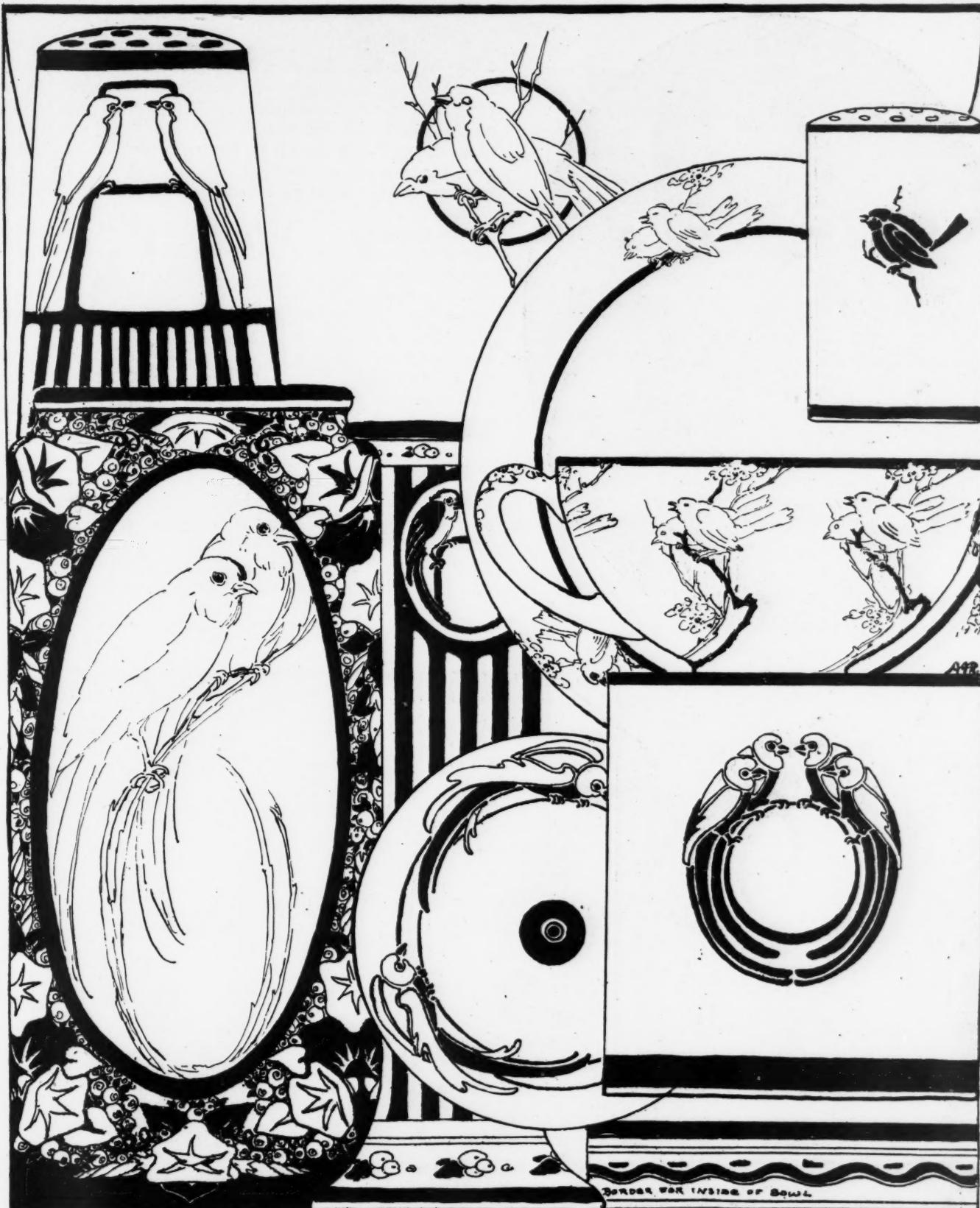
♦ ♦ ♦

The Toledo Art Museum recently paid \$30,000 for a collection of dolls dressed by Doucet, the French designer. The dolls, seventy-five in number, were modeled by French artists from portraits of the characters represented, depicting French history from the opening of the twelfth century to the present time. The collection was purchased at the Allied Bazaar held in Boston last December.

*Anita Gray Chandler*







ADAPTATION OF THE COLOR SUPPLEMENT—MRS. ADELAIDE ALSOP ROBINEAU

**SALT** Shaker—Enamels, top band, blue; bottom band, green. Bird, head, back and tail, and wings, blue; throat, orange; breast, yellow; eye, beak and claws, black; twig, green.

**Cup and Saucer**—Branches silver, blossoms gold, red and

orange; enamel dots in centers. Birds—Outlines, gold; eyes, beaks and claws, red enamel; orange enamel on heads, wings and tails.

(Continued on page 193)

## KERAMIC STUDIO



## MRS. KATHRYN E. CHERRY

MRS. CHERRY'S charming personality is as well known as her charming work, in spite of the fact that she will do almost nothing to advertise herself and her work. Being a personal friend of the editor, the latter speaks with feeling on this subject, having endeavored in vain to get any details of her career for the benefit of *Keramic Studio* readers. It is Mrs. Cherry's one serious fault that she is so wrapped up in her work that it is almost impossible to get her to "tend to business."

It was at about the time of the birth of *Keramic Studio* that Mrs. Cherry came to Mrs. Robineau's studio in New York for a few lessons in what was then the only conventional work, raised paste-enamel and lustre. Since then she has so far outstripped her teacher, both in design and execution of overglaze decoration, that if the latter returned to this field, which she deserted fifteen years ago, she would need to take lessons of her pupil. All that the editor can resurrect out of memories of the past in regard to Mrs. Cherry's honors is the gold medal received at the St. Louis Exposition. She is a Master Craftsman of the Boston Society of Arts and Crafts, and in the last exhibit of the Art Institute of Chicago, received honorable mention from the jury on the Mrs. J. Ogden Armour Prize.

She is an indefatigable worker. I have known her to get up at daybreak and go out into the fields and paint a couple of canvases before breakfast, teach her classes from eight till five p. m., paint another canvas before dinner, and another after dinner, and then work till after ten p. m. straightening out the day's class work. She has made a considerable reputation for her work in oils among her fellow artists of the St. Louis Artists'



GROUP BY KATHRYN E. CHERRY

Guild, as well as an almost national reputation among the workers in ceramics. She has studied with all the leading American decorators of fifteen years ago and was one of the first to attend Marshal Fry's classes at Shinnecock. There are perhaps a half dozen names that could be mentioned as leading in ceramic work to-day, and her name would be found among the first three.

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KATHRYN E. CHERRY - - - - - PAGE EDITOR  
Marina Building, St. Louis, Mo.

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VASE IN GOLDS AND LUSTRES

THIS may be done in Light Green or Yellow Lustre. Lustre the vase and fire, then trace design in; the large circle is Green Gold Bronze, the three leaves around flower are Roman Gold, the small flower is Yellow Brown Lustre put on heavy, the leaves at the side between divisions are Green Gold, the upright lines are Green Gold Bronze. After being fired, go over gold again and touch a little scarlet enamel in center of flower.

♦ ♦ ♦  
SHOP NOTE

Mrs. Alice Brown of Minneapolis has been teaching in the Milwaukee Art Store during the greatest part of January, and her work has been so successful that she will remain in the store all February. Her work was mainly in enamels. Miss Sponholz of Milwaukee, who has mastered the enamel work in splendid style, has been sent by the Milwaukee Art Store to the E. Westphal Art Co., in the Bracks Shops, Los Angeles, Cal. This is a good opportunity for decorators in Los Angeles to perfect themselves in enamel work.



## KERAMIC STUDIO



Mrs. A. B. Larson

Miss Perry

Miss M. Holmes



Mary Page

Mrs. Keese

Mrs. Hutchins

WORK OF MRS. CHERRY'S MINNEAPOLIS CLASS



Miss Atta Dickens



Mrs. Alice Brown

## WORK OF MRS. CHERRY'S MINNEAPOLIS CLASS

## ART ALLIANCE OF AMERICA

A COMPETITION for hand decorated and hand woven fabrics has been opened by the Art Alliance of America, 45 E. 42d St., New York.

Fabrics must not be sent in before April 8th and not later than April 15th, the closing date. The actual fabric is to be submitted. It is to be decorated by hand, in any of the following treatments: Embroidery, Painting, Batik, Tie-dyeing, Beadwork, Block printing, Hand weaving, or any other hand technique for the decoration of fabric.

Any number of fabrics may be submitted but no contestant can take more than one prize.

The prizes are \$100, \$75, \$50, \$25, offered by Albert Blum, treasurer of the United Piece Dye Works.

The judges will be: Prof. Arthur W. Dow, Teachers College, Columbia; Mr. E. Irving Hanson, one of the most prom-

inent silk men in the industry; Mr. Edward L. Mayer, an exclusive costumer; Mr. M. D. C. Crawford, Research Associate in Textiles, American Museum of Natural History.

While beauty of execution will be considered, the important thing is the originality and beauty of the *design*.

Card should be attached to each piece entered, giving name and address of the maker, source of inspiration of design, and purpose for which the fabric is intended.

## JARDINIERE (Page 185)

*Elise W. Tally*

DUST the base of the jardiniere also the bands with Dark Blue for Dusting, also the leaves. Flowers in Deep Ivory with centers of Coffee Brown with stems of a pale Bright Green. Dust the buds with Cameo.



POLYCHROME RHODIAN PLATES IN THE CLUNY MUSEUM, PARIS

MAUD M. MASON

218 East 59th Street, New York City

PAGE EDITOR

## FOR OUR INSPIRATION

I FIND that the selection of some one example of the most beautiful in ceramics is not so easy a matter as I thought, owing to the wealth of material available. I feel that I can only shuffle some dozen photographs and select the one that happens to come out on top!

This month it proves to be two beautiful old Polychrome Rhodian Plates that are in the Cluny Museum in Paris. The left one with the floral motif pleases me particularly for its charm of line arrangement which swings so delightfully into the form of the plate and with the masses of leaves and flowers making a fine well balanced design. The large dominating central leaf form is especially charming in its treatment and breaks the other lines in a most satisfactory manner. The decoration is in full rich color—reds, blues and greens.

The motif of the other design may be one of the many classic ships of ancient story, sailing in a stiff breeze on a rolling sea. It is full of life and movement, expressive of gayety and joyousness. The border decoration frames this design admirably, being well spaced and interesting in the contrast of large and small masses of light, and harmonious in its movement of line with the center decoration. The color scheme of this plate is in blues, greens and with greenish black outlines.

These photographs are not given with the expectation that they will be copied (although that might be done with profit), but to help acquaint our friends in remote towns with some of the treasures in ceramics that are in the Museums.



## PLATE, BIRD MOTIF

THIS plate is decorated with the Mason soft enamels. The design was planned for a Belleek or other soft glazed plate. When this design is repeated in a set it gives a very gay and pleasing effect. The circular motif is a convenient one to repeat effectively on bowls, biscuit jars, and other pieces that may make up the set, if properly related with suitable bands, etc. For the soft glazed plate the following enamels were used: greens, Willow Green; black, Black Enamel;

yellow, Citron Yellow, or equal parts Soft and Imperial Yellow; violet, Red Violet; reds, Vermillion.

The decoration will probably need retouching unless considerable experience has been had in laying enamels, and they may be gone over on soft glazes as often as necessary to attain the desired result. The effect of any enamel is much more artistic, however, if kept very low in relief. An obviously thick raised effect tends to vulgarize them, while no medium is so satisfying and charming as enamels when used with discretion.



## ARTS AND CRAFTS

(Continued from page 175)

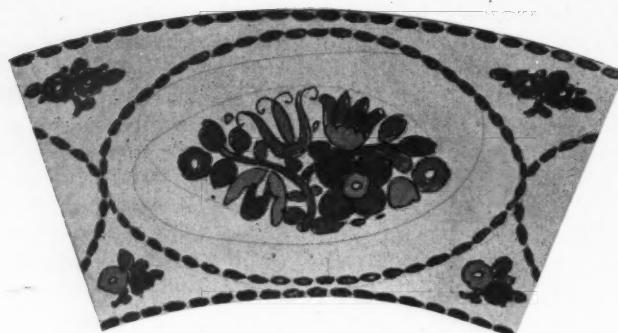
Adelaide Alsop-Robineau, potter (high fire porcelains). Overglaze decoration is illustrated by the work of Mrs. Dorothea Warren O'Hara and the Ceramic Society of Greater New York, under the able leadership of Marshal Fry, Jr. It is a work well worth including in any library of contemporary crafts-work.

"The Practical Book of Early American Arts and Crafts" is another book that should be owned by all interested in crafts-work. It covers practically all the ground from the time of the

early settlers to the beginning of the nineteenth century. It is particularly strong on metal work and needle work, but ceramics are interestingly illustrated by the Pennsylvania Dutch Tulip ware, early American glass, and an especially interesting chapter on early Mexican pottery under Spanish and Chinese influence, all well illustrated, and well worth study by our decorators and designers looking for characteristic motifs, other than Indian. We think that interest would have been added to the book by an intelligently selected chapter on aboriginal pottery. But the book is already quite bulky, confined to the work of white settlers. We heartily recommend the book for reference purposes.



PLATE, BIRD MOTIF—MAUD M. MASON



Full size section of plate

DOROTHEA WARREN O'HARA

132 East 19th Street, New York City

PAGE EDITOR

## FRENCH CHINA PLATE

THE flowers are outlined with Dark Brown color. Gil-lott's No. 170 pen is the best pen I know of for this kind of outlining. The Dark Brown color should be mixed with Painting Medium and thinned with Outlining Medium. The little bead design which forms the medallions is made of Roman Gold.

First fire—Do the Gold work and outline all of the design. Second fire—Float in enamels, using new *hard* enamels. Mix enamels with *Enamel* Medium, thin with pure fresh turpentine and float on thinly.

The large flower with four petals, and the small round flower at the extreme left, are made of Pomegranate Red Enamel No. H-317. The leaves and stems are made of Olive Green Enamel No. H-332. The center of large four petal flower, the lower part of flower just above the large four petal flower, the small bell shaped flower at left and the inside part of the bell shaped flower just above it are made of Wisteria No. H-312.

The dot in center of the four petal flower, the round flower at extreme left, the upper part of flower just above the large four petal flower, the lower part of the bell shaped flower next to it, and the center part of the bell shaped flower just below it and to the left of the large four petal flower, are made of Yellow No. 2 Enamel No. H-304. The bunches of flowers next to the rim of plate are made of Olive Green Enamel No. H-332 for leaves. Yellow No. 2 Enamel H-304 for flower at right and Pomegranate Red Enamel No. H-317 for flower at left. For the little bunch on inside use Olive Green Enamel No. H-332 for leaves, Pomegranate Red Enamel No. H-317 at right and Wisteria Enamel No. H-312 for the flower at left.

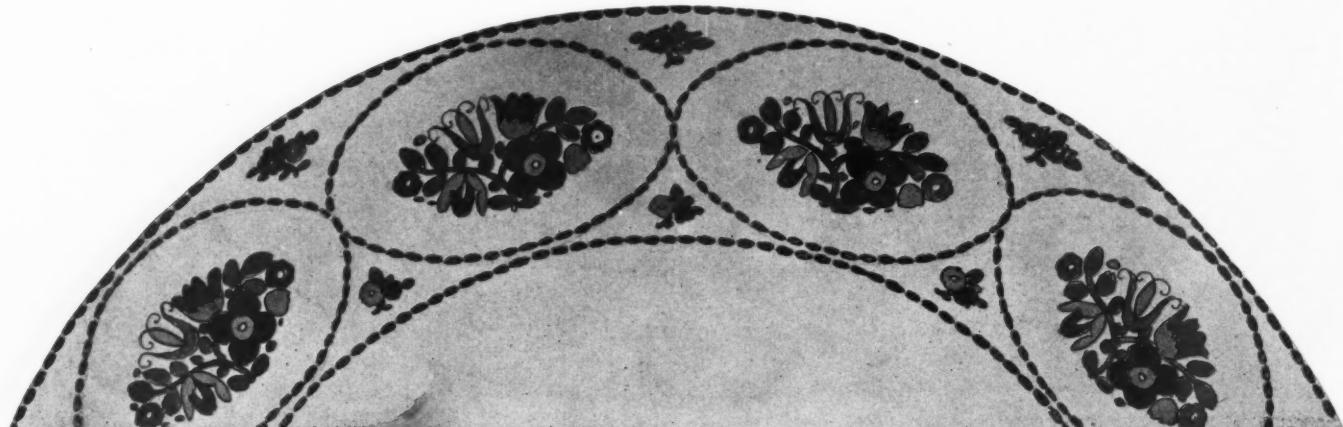
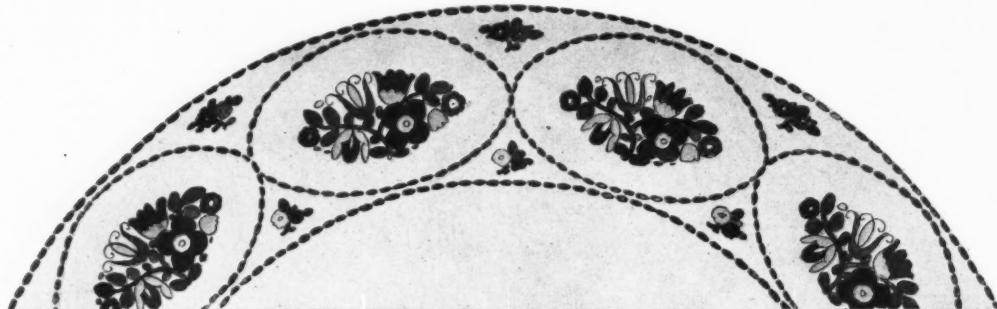
This description may seem confused, but with the design at hand, if carried out, will produce desired results.

*Note*—The Warren O'Hara Color Co.'s enamels and mediums are used in the treatment of this design.

♦ ♦ ♦  
NOTES

THE Keramic Society of Greater New York will open its annual exhibition at the Museum of Natural History, 72d St. and Central Park West, May 8th to 22nd. The exhibition committee have planned the main exhibition room as a garden. Many of the tables are being designed and decorated individually by members of the society. Open slat screens of a very interesting pattern, which will be placed between the different exhibits, are being made in the carpenter shop of the Museum.

Such articles as vases, bowls, etc., inappropriate for a garden, will be shown in the adjoining gallery. One of the many interesting features of the exhibition will be a large number of bowls, the designs of which have been worked out from a very wonderful Peruvian collection acquired by the Museum. There may be some disappointment on the part of out-of-town teachers that this exhibition will not be held during the Easter holidays, so they could take advantage of the low railroad rates



offered at that season, but the Society's design classes are not closed until May 1st. It is believed that all will be amply repaid who attend. All communications pertaining to the exhibition should be addressed to Chairman of Exhibition Committee, Mrs. Elizabeth Roth, 436 Fort Washington Ave., New York City.

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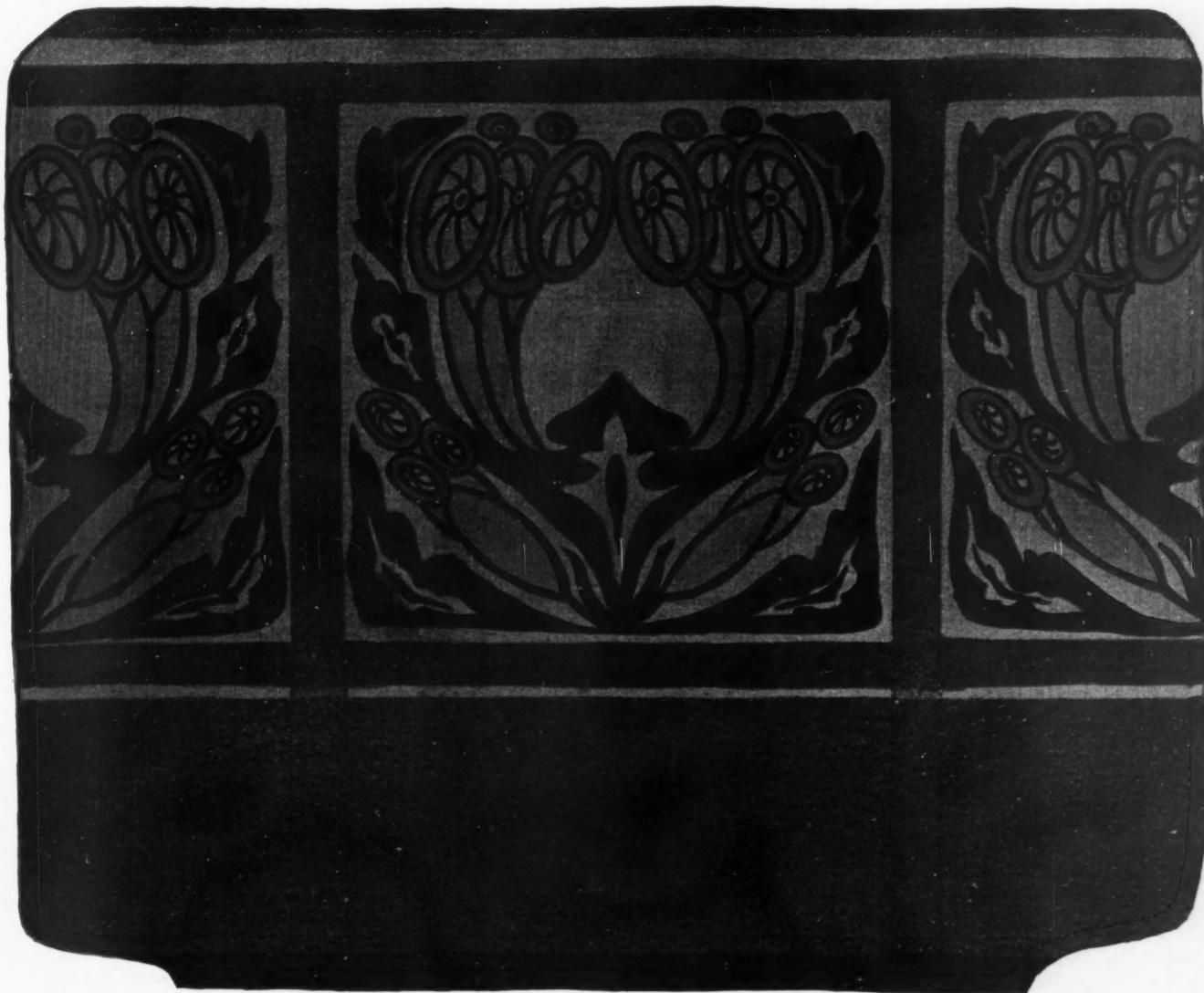
Photographs of the ceramics shown at the National Society of Craftsmen's Exhibition, held at National Arts Club during December, were not sent to the *Keramic Studio* for publication, because much of the work shown there will be found at the Keramic Society of Greater New York Exhibition.

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The National Society of Craftsmen has reorganized. The Governing Board and a small group of Art patrons interested in the craft movement have decided that the energy and funds which have in the past been required for the maintenance of the sales room, should be used in organizing and developing two important exhibitions during the year, to which members are requested to send their best and most representative work. It is the consensus of opinion that the sales made during these two exhibitions will far exceed the sum total of the sales made in the rooms of the Society during the entire twelve months of previous years. The Governing Board believes that the Society can best serve its members by making its present headquar-

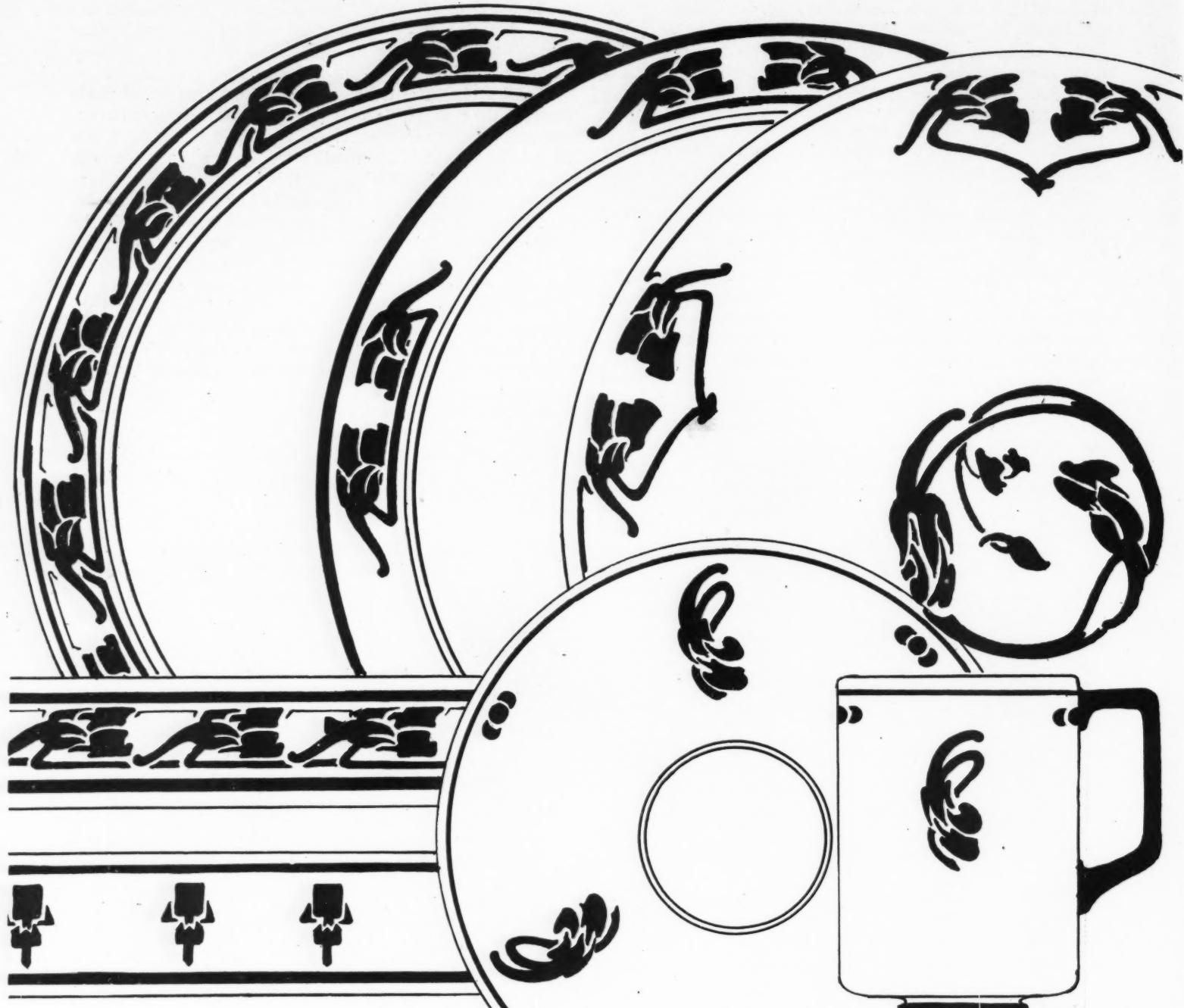
ters in the National Arts Club Studios, 119 East 19th St., not only a clearing house through which orders for craft work may be placed, but in addition thereto, having it the center of many and varied activities, including special individual exhibits by members and master craftsmen, educational and social work, classes in the crafts, lectures, discussions and receptions to eminent craft workers from other Art centers in this country and abroad. A bureau of information will be one of the features, giving a list of reliable shops in this and other cities, where members may place their work on sale to best advantage, giving full details as to commission, conditions, etc. It is the belief of our Governing Board that the Society is entering upon a new era of broadening influence and prosperity and the earnest co-operation of each member seems already assured.

The National Society of Craftsmen is holding during February and March a large and extremely interesting exhibition in the Palace of Fine Arts, San Francisco, Calif. The officers of this institution have promised to purchase some of the craft work shown, with a view of making a permanent collection of the best modern work in this grand building. It has been conclusively proven to the officers of the National Society of Craftsmen that the organization of such exhibits as has just been mentioned are truly national in their scope and of vital importance to the craft workers.



JARDINIERE—ELISE W. TALLY

(Treatment page 181)



MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR  
2298 Commonwealth Ave., St. Paul, Minn.

**R**EFINEMENT can nowhere better be shown than in the restraint exercised in the matter of table decorations. Here is where we should put on the brakes. Personally I am not in sympathy with elaborate decoration, either as to the china used, or the accessories. I do not care for the illusion of a Japanese or Italian garden, or anything foreign to the business in hand. There is an eternal fitness of things which should be considered before a love of display. A dish of real fruit as a centerpiece is much more sincere and tempting and conducive to a healthy appetite than the most artistic representation in glass. Flowers and candles are logical and always beautiful for special occasions—but let us consider the normal average meal rather than the special occasion. We will not eliminate the centerpiece of flowers or fruit but we will reduce

the “trimmings” to a minimum and the “service” to a basis of utility.

Let us remind ourselves again that the most logical place for decoration is near the edge of dishes and where impossible—on the outside. On account of the difficulty of obtaining perfect and permanent results with enamels on hard glazes, I think it would be better if we were willing to be satisfied with flat color and gold for the average table service. It isn't necessary to do everything in relief just because it is popular and interesting, and—*difficult*. We do not always have to be striving for the extreme, the novel, or the elaborate. Especially do we find this spirit at exhibitions. One tries to outdo the others in the elaborate use of enamels—or other materials. It is not necessary to tell all we know on one or two pieces. Art is more than technique—or mastery over materials. We would do better to consider more the “fitness to purpose” and express some simple thought consistently

than to strive to outdo our contemporaries in the manipulation of difficult mediums. This striving brings us every once in awhile to the verge of *Artistic Ennui*—and we subside until someone starts a new theme and we rush in to see how many variations we can introduce. It's all very interesting while it is spontaneous but *it is not all of art*—and nowhere more than in the decoration of table service does sincerity and simplicity prove its value.

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This month I have shown a few variations in the adaptation of the nasturtium bud to simple shapes. This may be treated in the natural colors or in monochrome, flat, or in relief, flat gold or with the background removed by the use of acid. They can be outlined or left without. An outline by the way covers a multitude of artistic sins—it restores uneven edges and covers up in a measure our ignorance of color values. It holds together a design which would otherwise have no continuity. But we should not *depend on this or use it for the reasons given*. We should study to be *able* to do without outlines and not consider them a necessity. This means more than perfect technique—an understanding of *color values* is absolutely necessary to be able to procure unity in a design—to avoid a spotty effect—to obtain a balance of the parts, and a finish and a completeness which no amount of outlining can give if it lacks *color balance*.

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The Twin City Keramic Club held its January luncheon on Wednesday, January 10th, at the Emporium in St. Paul. Mr. Tyler McWhorter artist, art critic and Business Director of the St. Paul Art Institute, addressed the club, the subject being "Keramic Art, Its Relation to Life." Mr. McWhorter put great emphasis on the nature of Keramic Art, its *permanence* and therefore its value as historical evidence of the period in which it was produced—and tried to awaken the Artists present to a realization of their responsibilities on account of the permanent nature of the work they are doing. This is a thought Keramic Artists would do well to ponder on. We, more than any other people are working for posterity, for historical evidence of the life of the people of to-day, and our products will persist after everything else has crumbled to dust.

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Miss Florence Huntington of the Minneapolis Institute of Arts has just returned from a three weeks trip to California and has resumed her duties as head of the Department of Keramic and Assistant in General Design.

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"Picture Fireplaces" is the title of an illustrated article in December "Craftsman". All sorts of fairy, love and legend are depicted in relief and worked out in color. One set for a child's room shows Bible stories; another for a nursery illustrates Blue Beard. Rip Van Winkle is the subject of a grate hall fireplace; Pickwick characters for a Library, etc., two sets are called the New World Fireplaces. These are more formal in handling and symbolical in design. There is great charm in decorated tile, whether for fireplaces, as insert in buildings or garden walls, as coping around flower beds, in fountains, in pavements or floors. The tendency of architects to introduce colored tile as interior or exterior decoration is only another evidence of the awakening of the New World to the value and possibility in color and is indicative of a freer, more joyous interpretation of Art. We must not forget that the department of Keramics includes more than the overglaze decoration of ornament and table service and should be alive to all tendencies which aim to make life more interesting and joyous and Art more universal.

MAY E. REYNOLDS

PAGE EDITOR

116 Auditorium Building, Chicago, Ill.



VASE (Supplement)

(Illustration three-quarters of height)

**F**IRST Fire—Birds in Moss Green, Lemon Yellow, Peach Blossom and Best Black; blossoms in Peach Blossom and touches of Violet of Iron and Paris Brown; branches Best Black and Violet. Bands, Grey.

Second Fire—Bands oiled with Special Tinting Oil, and powdered with three parts French Grey, one-third part Ameri-

can Beauty, and one part Pink Glaze, and one-half part Best Black for darker band. Strengthen branches.

Third Fire—Paint over entire vase with Copenagen

Grey three parts, and one part Grey Glaze, retouch birds in Brown Green, Violet Color and Albert Yellow, American Beauty and Violet of Iron in blossoms.



VASE, ROSE BREASTED GROSBEAKS (Supplement)

(Illustration about two-thirds of height)

FIRST Fire—Birds in Albert Yellow, Violet, Finishing Brown, and Best Black; leaves in Olive Green and Violet, blossoms in Violet of Iron light.

Second Fire—Oil with Special Tinting Oil and powder with Grey for White Roses two parts, Grey Glaze one part,

Finishing Brown one part, clean out bird and flowers leaving the foliage and branches under the tint.

Third Fire—Wash over tint with very thin wash Yellow Brown, retouch birds with Brown Green, Finishing Brown, Best Black, and touch of Violet. Retouch foliage if necessary.



VASE, BLUEBIRDS (Supplement)

(Illustration about two-thirds of height)

**F**IRST Fire—Birds painted in Peacock Blue, Baby Blue, darker parts Royal Blue; breast Trenton Ivory; blossoms in Albert Yellow, French Grey and Violet; foliage Hair Brown, Finishing Brown and Violet; branches Best Black and Violet.

Second Fire—Oil entire surface of vase with Special Tinting Oil, thin wash, clean out yellow flowers and birds, and

powder at once with one part Pink Glaze, three parts Copenhagen Grey, one-half part Finishing Brown.

Third Fire—Birds painted in Royal Blue and dark touches Black, wash of Peacock Blue and Violet on head of bird, flowers retouched in Albert Yellow, and wash of Yellow Brown, paint Best Black over entire lower part of vase, powder with Best Black at base.

JETTA EHLERS  
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PAGE EDITOR

## THE LINEN PAGE.

### A CHAPTER ON DOILIES

**P**ERHAPS no people on earth have such "set" ways of doing things as the average housekeeper. This habit may have grown out of the necessity of running a house on system. If the business of the home were not conducted in such a manner, the result would be confusion. But there is a happy medium, and we should not allow ourselves to be ruled and ridden by "system" to such an extent, that everyone about us is uncomfortable and miserable. We are all familiar, alas! with the woman who runs her house like a martinet, and who, true to type, rules every member of her household in like fashion. To such a person any interference with routine becomes a domestic tragedy.

It is probably this ingrained desire for the familiar, the routine thing, that has made it so difficult for some people to accept any change in the treatment of table linens. This is especially true in the case of colored linens, in fact of anything outside of white damask. For years linen damask has been considered the correct, the only thing, for use on the table. There seems to be no special reason why, having always used it, we must go on to the end of time doing so. All innovations are met with more or less protest. This has been true of all the arts. When we look back a few years in our own particular craft, ceramics, and remember the storm of protest which arose when conventional decoration came to the front, we have an illustration which is very pertinent.

It would be well for those who still hold back, to recognize the fact that after all the opposition and antagonism, the art has been lifted from the merely "pretty," to a dignified plane where, for the first time, it has been recognized seriously by the big art world.

Personally I do not believe the average amateur china painter can be picked up from the one, and set down into the other, all in a moment. The wisest way is to lead by gradual steps to something better. It is for that reason I have always approved the semi-conventional. It may not be "high-brow," but it is a stepping stone up and away from the freely naturalistic, which, though you love it ever so well, is not good art for the china decorator. In every human being is implanted the love of beauty. This may mean different things to different people. The man in the ditch hangs on the wall of his humble home a gaudy chrome or gay calendar. Its loud color speaks to him a language he can understand. It means beauty to him, and every time his eye rests upon it, a sense of pleasure comes to him. Have we a right to take this away and give him something he can not understand? Isn't it better to place in his way next a better picture, and then a still better one, until by gradual steps he learns to accept and appreciate the really good picture. Much the same thought comes to me in regard to the public upon which the china decorator has to depend for patronage. It is all a slow process of evolution, this education of the public. But it is being brought about. It was unfortunate that so much of the first conventional work shown was purely abstract, expressed by geometrical lines. This was often very ugly and entirely lacking in beauty. The poor bewildered worker to whom it was given as being the correct thing, compared it with what she held as beautiful, and felt much as the man in the ditch. We have swung away from this to something infinitely better. A much more free and imaginative design finds favor to-day.

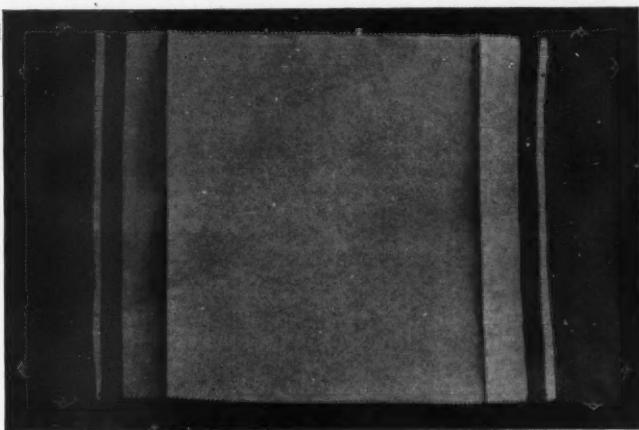
Perhaps no better examples of this spirit can be found than in the designs of both Miss Mason and Mrs. O'Hara in the December number.

Having successfully guided your public from the purely naturalistic and through the semi-conventional, you will find them ready to accept design of this sort. Here is something that has grace of line, beauty of color, and chief of all something they can understand. I wonder if the rank and file really appreciate what they owe to the brave company of workers who, often at considerable loss to themselves, have unfalteringly followed what they knew to be the right road. It is the devotion of these high-minded people to their ideals which has brought about the splendid artistic standard of to-day.

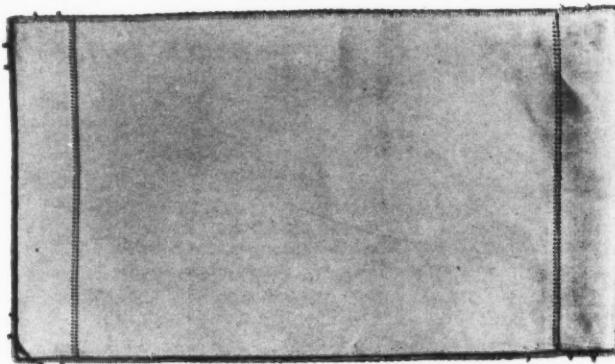
All of this discussion upon ceramics may seem a long way from the subject of table linen. Because we are interested in the designing of linen things does not signify we are less interested in china because of it. On the other hand, the artistic linen background lends so much charm to our china, that a keener pleasure than ever is ours in designing and executing it. The two subjects are so interwoven, that we simply must talk about the ceramic side on this page occasionally. Mention has been made previously of the custom of using numerous small doilies on the table. The effect is usually very fussy, a table arranged in this manner not having the dignity and restfulness of the more simply planned one. A very practical and interesting solution of the doily problem is found in the use of the oblong doily or table mat as it is sometimes called. This is large enough to hold the plate, cup and saucer and necessary silver. This may be used with a runner, its ends taking the place of mats, in which case it is made to come just to the edge of the table. An oblong piece may be used in the center of the table, or a square if table is that shape. There are several good points about this sort of mat. To arrange a table with the ordinary set of doilies for six people, requires a center piece, six plate, six cup and saucer and six tumbler doilies, making a total of nineteen pieces. Contrast this with one runner and four doilies, which is all that is necessary to set a table for six when using the oblong mats and runner. Rather different isn't it? So a very great point in its favor is the time saved in making a set. Then, here is a thing much easier to launder—not only fewer pieces to handle but the oblong shape is easier to iron, a thing not to be disdained if one must rely upon indifferent laundry work. Then too, the table is arranged quickly and easily with so few pieces to handle. The editor of this page is afraid its readers will begin to think she is lazy, so much stress has been put upon the thing that can be done easily and speedily. Leading an extremely busy life herself, she knows only too well the limited time most ceramic workers have for anything outside their work. So many long for these lovely things and feel so helpless to ever find time to make them. When so much can be done with simple things, which are so often extremely beautiful and with simple decoration, no one need despair. The secret of it all is in keeping something going. Picked up at odd times and with even a little done each time, things have a surprising way of getting finished without much conscious effort.

Two mats are shown with this article, one of which particularly illustrates what may be done with simple means.

This mat is made of Spanish linen, ivory white, upon which are appliqued bands of a greyish yellow. The Spanish linen is one yard wide and costs one dollar and ten cents per yard. This was purchased some time ago and is without doubt much higher now. The yellow was sixty-five and has also advanced slightly in price. In addition to the bands, at



each corner a short distance from the end are small crocheted motifs consisting of three small loops and a picot. The lengthwise edge was rolled and finished with a fine cross-stitch in yellow thread. The bands were then basted in place and stitched on the machine, using yellow thread for the upper and white for the lower. The mat is seventeen by eleven inches finished, about a quarter inch being allowed for turn in. The widest yellow band is two inches finished, and the narrow one a half inch. The same allowance of a quarter inch for turn in was made on these pieces. Baste very carefully and use a fine stitch on the machine. The runner may be finished in exactly the same way, its width depending upon the size of your table. There should be room between the runner and the edge of the table for the doily without crowding.



The other mat is one requiring more time to make. The linen of which this is made is much coarser than the first one. Where threads are to be drawn do not choose a tightly woven fabric. Any lurking profanity in one's system is bound to be stirred up in consequence. Dampening the fabric before drawing the threads is often considerable help. The proportions of this mat are about the same as the other one. It is finished with a simple edge of single crochet, with two picots a half inch from each corner. An inch and a half from each end is a row of Italian hemstitch. This is a beautiful finish for many things and is not difficult to do. Three threads are drawn, then two skipped and then again three drawn. This leaves a solid strip in the center and the work is done from side to side, from the back. A great deal of this is seen on the lovely foreign linens. A beautiful runner made by a member of our local Keramic Society had this for its sole decoration. Lines of it were grouped in the center and at the ends in a very interesting way, the whole thing being the quintessence of refinement. Such a runner would be choice with table mats

like the illustration. If this plan of using table mats and runner is once used it is bound to find favor. Here again all sorts of possibilities open up. A very handsome way in which to work out a set is shown in one of the illustrations of Mr. Fry's work at Southampton.

On one of these tables is shown a beautiful set in which the mats are made of filet crochet. The centers are solid with a strip at each end of filet, the whole finished, if my memory holds good, with a plain edge. With these was used an oblong center piece of filet. The thread used was ecru "Bowstring" No. 25, and came from a firm in Chicago. I am uncertain whether it may be obtained elsewhere. Linen could be used for the body of the mats with the filet for the ends. A set in soft grey green linen with lace bands in grey or ecru thread, finished with a simple crocheted edge of the same, would be very good looking. A grey blue linen with crochet of deeper blue would make up well. With this use a still lighter grey blue for the napkins with a finish of the darker shade. Don't be afraid to get away from the old set way of doing things. There are so many delightful excursions to be made into the world of new and untried things. Why stay always within the narrow confines of one's own four walls. Anything is good for us which stirs us out of the deep rut into which it is so easy to settle.

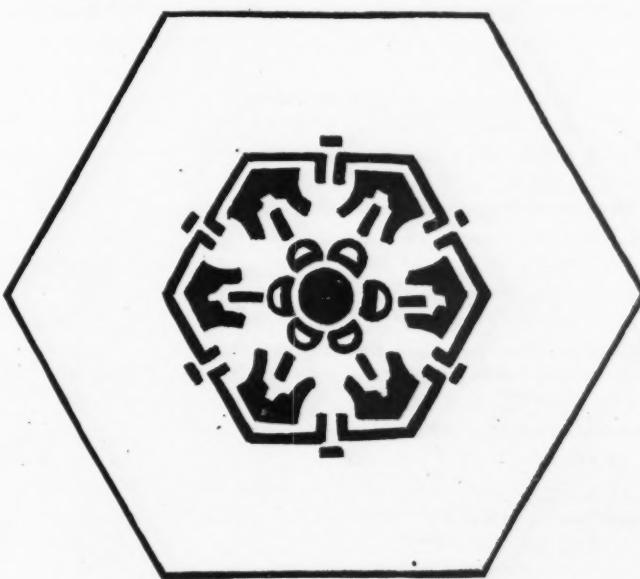
It often takes a most prodigious pull to accomplish this. Sometimes we need help and that is what *Keramic Studio* is trying to do for its readers. There is so much beauty in the world if our eyes are only open to it. The Art which touches the simple commonplace things of everyday life and makes them beautiful is the big thing after all. I have on my desk a leaflet which seems to me such a perfect expression of this thought I am quoting it. Perhaps many are familiar with it, but for those who are not, here it is:

"I believe in Art, not for Art's sake, but for its enrichment of life, and its power to make more perfect the pleasure of living.

"I believe in Art which can be applied to the most simple and useful things, making them more complete and more beautiful, and therefore more capable of giving enjoyment.

"I believe the highest enjoyment of beauty comes, not from mere appreciation, but from the production of a beautiful object.

"I believe that Art applied to the demands of every day life, and wrought by heart and mind and hand, is the greatest and truest Art."



CENTER OF TRAY OF TEA SET (See page 192)

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR  
University of Pittsburgh Home Studio, 52 W. Maiden St., Washington, Pa.



TEA SET

THE motif for this problem is the snow berry, a working drawing being made of each piece. The design was made to conform to that particular shape.

The finished pieces are worked out in yellow gold, a great amount of care being given to the technique, as gold work carelessly executed is not very pleasing. No outlines are used.



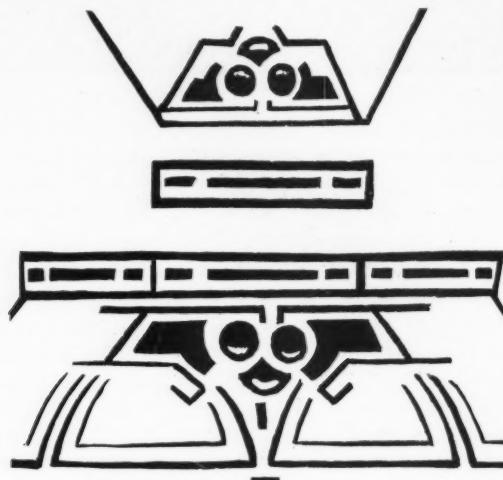
TOP AND COVER OF SUGAR BOWL



TOP AND SPOUT OF CREAMER



BORDER ON TRAY



TOP AND COVER OF TEA POT



TOP AND SPOUT OF CHOCOLATE POT

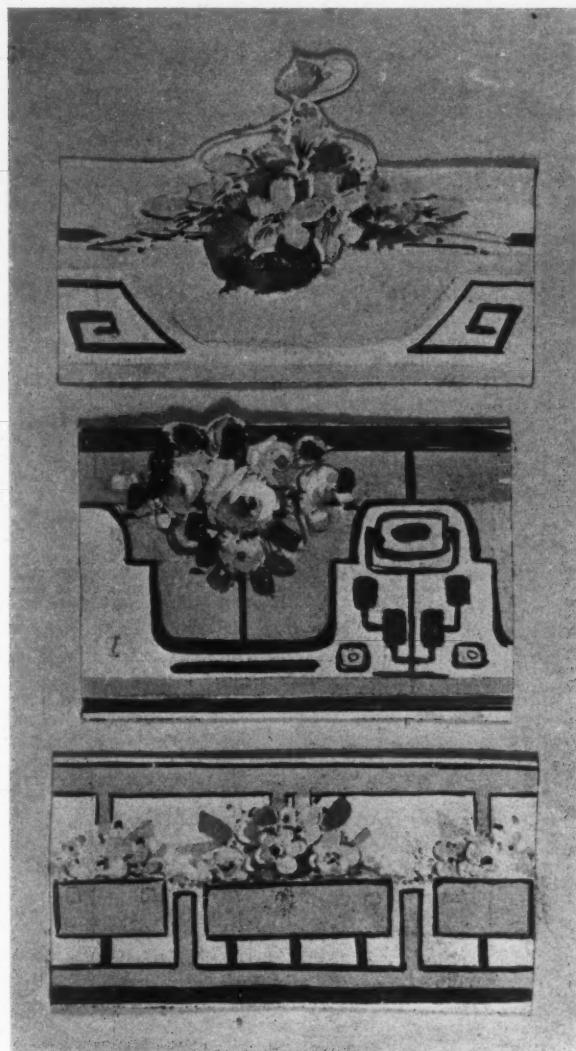


SECTION OF TRAY

WALTER K. TITZE

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PAGE EDITOR



## BASKETS

1. Basket is 1 part Mode, 1 part Ivory Glaze. All lines in Roman Gold.
2. Blue is Russian Green. Best Black for bands. Roman Gold for upper band, leaves and outline of flower motive.
3. All outlines in Green Gold. Bands and baskets in 1 part Air Blue, 1 part Ivory Glaze.
4. All outlines in black. Albert Yellow. Gold.
5. All smaller bands in black, large band in Roman Gold. Basket motive and background back of flowers in Yellow for Dusting.
6. All dark part of basket in Dark Blue for Dusting. Gold (Roman) or liquid silver.



## ADAPTATIONS OF THE COLOR SUPPLEMENT

(Continued from page 177)

**Bowl**—Birds, top of head, back and wings, blue, touched with green; tail, blue, touched with purple; beaks and claws, orange; breast, light grey; eyes, red, outlines black; twigs, green; medallion, background yellow with violet circle; rim, dark blue; Inside border, rim carried over in dark blue band; narrow band

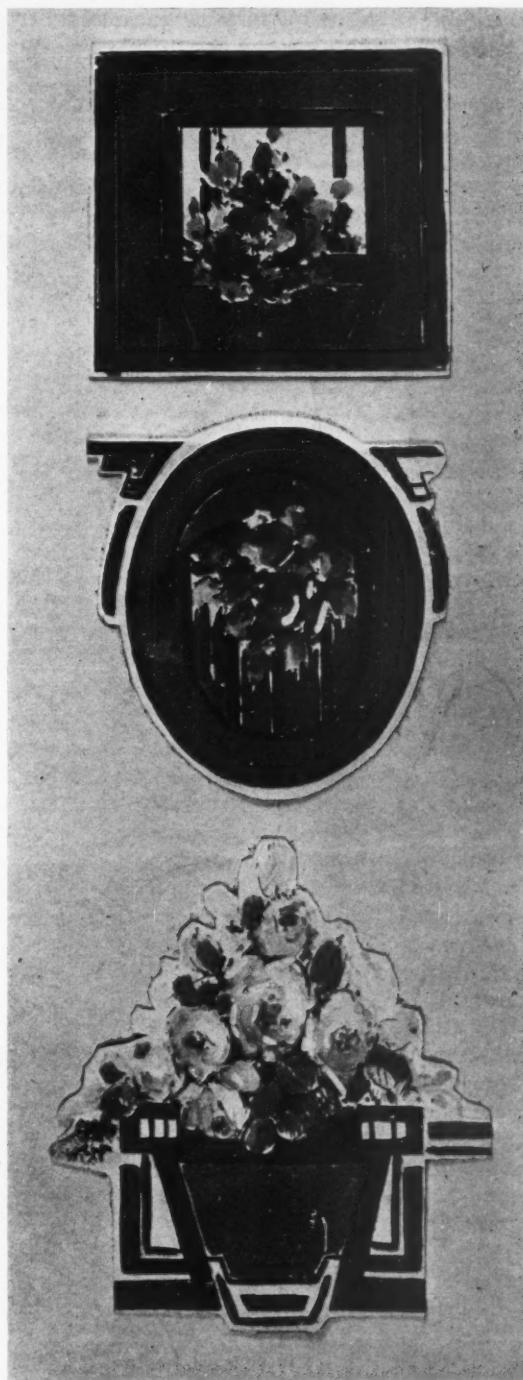
of apple green; spots yellow, wide wavy line, orange; narrow wavy line, red; narrow band, violet.

**Talcum Shaker**—Trellis, red enamel. Birds, yellow breast shading into blue tail; backs, blue, shading into green tips; eyes, beaks and claws, orange; band at top, orange.

**Vase**—Birds panel treated naturalistically or in enamels; all-over pattern of gold with touches of enamel, repeating colors in birds.

**Candlestick**—Upright lines and bands of gold or black; medallion and border units in blue, green and orange enamels.

**Marmalade Jar**—Two birds in back of medallion, red and blue enamel; two birds in front, orange and green enamel; band at top, green; at bottom, green; birds on cover, orange and green; blue knob.



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## BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR  
Dickinson Seminary, Williamsport, Pa.



DESIGN BY MRS. F. H. HANNEMAN

## HOW TO ENLARGE OR DIMINISH A DESIGN

**R**EAD the lesson in the November magazine in connection with this lesson for suggestions for the gold work and also for the tracing and transferring.

This design can be used for any size plate. Take the measurement of the space between the two dotted lines in the design and measure it around the plate. If it does not come out even it will be necessary to make the section either larger or smaller according to the amount of space left. If when measuring the plate the last section is a little wider than the rest, divide the small remaining space into as many parts as there are sections, for example, if there are ten sections divide the small remaining part into ten and add the width of one of the tenth to your mark on the paper thus making each section a little larger, or on the other hand if when measuring the plate in the first place the last section is a little narrower mark the place where the paper laps over on to the first section and divide that amount of the lap into ten and make the space on the paper the 1-10 part smaller, thus making each section a little smaller. If the space on the plate came out the same as the design make a tracing of the design according to instructions in the above mentioned magazine.

If the space is changed divide one of the sections on the plate in half, then fasten a piece of tracing paper on the plate and with outlining pen and ink draw a line corresponding to the edge of the plate and also mark the three section lines of the one section that has been divided in half. Lay this tracing on the design so the two outer edges are together and the middle line of section placed over the center of the flower and then make a tracing of the flower and transfer it to the plate. It may be easier for some to just draw the flower on the plate without tracing, a china marking pencil is used in that case. Next draw the stem line of the leaves and be sure that the space between the stem line and the edge of the plate is the same width all the way. Then draw in the leaves, watching the shape of the leaves in relation to the stem. If the section is just a little larger than the design, a tracing could be made of the leaves by putting the left hand line of section on the tracing over the same one on the design and trace this much on the plate and then fill in the remaining space between the stem and the flower with one or two leaves, whatever the space requires.

If the section on the plate is smaller than the design this same method could be followed and the leaves nearest the flower may be omitted.

When a tracing of a complete section is obtained transfer the design all around the plate.

This entire design may be carried out in Gold. If the outer line is Gold do not carry it over the edge of the plate but just to the edge. Gold or color over the edge of china gives it a heavy appearance and china should be as delicate as pos-

sible. Gold also wears off very easily if placed on the edge of any thing where it is handled. If a little color is desired the leaves may be oiled (see direction for this in the December magazine) and then dusted with Bright Green and the two small spaces in the center of flowers are oiled and dusted with Albert Yellow and the remainder of design is Green Gold.

## A FEW SUGGESTIONS FOR A BEGINNER

*Dora Kast*

**W**HEN taking up the art of china painting one must begin right. A good foundation is absolutely necessary in order to make a success of it; procure a good teacher and subscribe for a good art or crafts magazine.

A pupil should begin on a small piece of china, as one is apt to be discouraged before a large piece is finished. Do not be afraid to "rub out" should the design be on a little crooked. This is often the case, one thinking it will be allright and no one will notice it when finished. Do not hurry, be accurate, ask your teacher questions, she will gladly answer them, have a note book and jot down things you wish to have for reference. Do not depend upon your teacher to do your painting or outlining for you, do it yourself, have her correct your mistakes and thereby learn more and become self reliant.

Study your design before applying it; also the coloring; for a piece of china to be used on the dining table and one on the library table would be quite different, as to design and color, although the dish might be the same. A "Beginner" is very apt to choose a design entirely out of proportion for the article to be painted, just because she likes it and it is pretty. Therefore a great deal of time must be devoted to the study of harmony, color and design in order to become a successful china painter.

## ANSWERS TO CORRESPONDENTS

*C. H.—1. A friend was cleaning quite a valuable Terra Cotta vase which turned the gold black. How can the gold be replaced? Can Terra Cotta be fired?*

*2. I used Hasburg's Unflux Gold on a pair of Belleek salt and peppers. The gold did not come out satisfactory. I applied a thin coat for the second fire with no better results. I used Mrs. O'Hara's enamels and think another fire might spoil their brilliancy. What can be done with them?*

*3. Directions say that special white glaze should be dusted on china where the acid has taken off the glaze. How is this done? Can gold and color be painted over the glaze after firing with satisfactory results?*

*1. If the cause is just a tarnish try cleaning with powdered whiting. Dip a cloth in water and then in the whiting and rub over the gold. A powdered pumice may also be used but should be used with care. The only other method would be to apply the gold again and fire, though at a great risk, for such ware requires a different heat than the china that is decorated. Probably some terra cotta works could give you some information.*

*2. The trouble is probably an over-fire as gold over-fires very easily on Belleek and the enamels would require too hot a fire for the gold. There is no remedy except to apply the gold again and give a very light fire, hardly a baking. Repeated firing will not affect the enamels. The gold could be covered with enamel if the design will allow it.*

*3. The space is oiled and then the glaze is dusted on. Directions for this are given in "The Beginners Corner" of the December magazine. Gold and color can be used over it satisfactorily, unfluxed gold should be used.*

*A. B. C.—In a magazine for Oct., 1914, on page 121, Anemone motif by Albert W. Heckman, in first treatment for 2d fire, is the entire bowl dusted over design as well as unpainted part of bowl?*

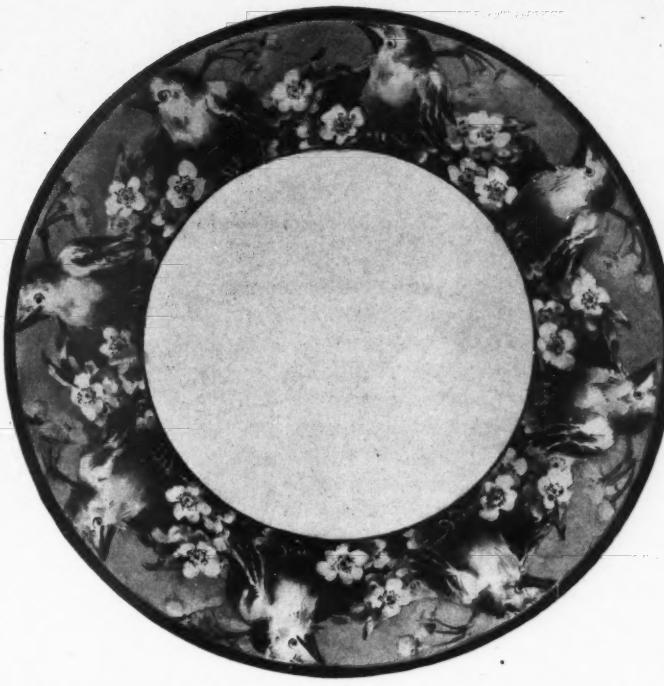
*2. In second treatment, second fire, is it just the white unpainted parts that are tinted?*

*1. Yes, dust over the entire surface. After it is all dusted clean the color from the Mode only.*

*2. The entire surface in this is also covered, design as well as white part. Answer to B. J.'S query in last issue of *Keramic Studio*.*

*Dampen and stretch the vellum on a drawing board. Damp freely the worst side of the vellum with a broad flat brush and water (do not rub it*

*(Continued on page 195)*



JEANNE M. STEWART - - - - - PAGE EDITOR  
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TRAY, YOUNG ROBIN AND CHERRY BLOSSOMS

THIS twelve inch tray particularly suitable for short-cakes is done in a very few colors, the general tone being a Warm Grey. After tracing the design and outlining in India ink apply the background, shading from a delicate tint of Stewart's Pompeian Red on upper portion of border to the darkest tone below made of 2 parts of Stewart's Grey and 1 part Pompeian Red. Wipe out blossoms after padding the tint and work up delicate shadows with same mixture. Stamens are Lemon Yellow shaded with Yellow Brown. Birds are shaded with Grey with dark touches on wings of Stewart's Chestnut Brown and Grey. Eyes are Black, beaks and feet Yellow Brown and branches Chestnut Brown. The dark band on edge of tray is same as darkest tone in border. In the second fire apply dark tint a second time, leaving many of the blossoms underneath and if necessary to obtain the desired depth, dust with same mixture before firing.

ANSWERS TO CORRESPONDENTS

(Continued from page 194)

with a sponge); wait till dampness disappears and turn paper on the board and quickly apply a fine warm glue to edges of vellum and rub down with a paper-cutter, taking care that paper sticks to the board. Then give all the surface a slight wash with water tinted with a few drops of ox-gall, and leave it to dry, but away from the fire, and in about two hours it will be ready for use.

*U. T.—Can enamels be used satisfactorily on the Seji ware? What silver is the best to use on it, white gold or liquid silver?*

Yes, enamels are more satisfactory than colors. White Gold is the better. Green Gold can also be used on it.

*G. R. E. D.—Do not have success in tinting with Rose. It seems rough and pebbly in spite of grinding and padding. Why?*

2. *What pink is best for a background?*
3. *What is the cause of opal lustre which came from the first fire beautiful looking checked and crackled when taken from the second fire?*
4. *In putting pieces in lustre and gold, isn't it alright to put lustre in first fire? Won't the extra fire add to its beauty?*

1. Do not know any reason for it, if it is well ground, except that Rose is a hard color to tint with.

2. Blood Red painted on very thin makes a pretty delicate pink though not a rose pink.

3. Something must have affected the lustre in the kiln, the repeated firing should not have had that effect.

4. Some lustres lose their brilliancy by repeated fires. Light Green usually fires a little greyer each time though it is usually safe to put lustres on for the first fire.

*B. E. T.—Could white enamel as a foundation be tinted with the colors for china and used in place of various colored enamels on the market?*

2. *Will Bischoff's Peach Blossom fire as it should on Belleek ware?*
3. *What is best to clean liquid Platinum Silver and the lustre brushes?*
4. *I often have designs which I think you could use but as I do not do water colors on anything but china, I do not know how to prepare them for use.*

1. Yes you can mix your own enamels. For delicate colors use 4 parts Aufsetzweiss in tubes and 1 part Hancock's Hard White Enamel in powder and a bit of flux and then add the color you wish.

For dark enamels mix your paints until you have the desired color and then add 1-5 part Aufsetzweiss.

2. Yes it fires alright.

3. Clean your brushes thoroughly in turpentine first and then rinse them in wood alcohol and brush them lightly across the palm of the hand until they are dry and fluffy.

*S. C. B.—I do not have the results with my white gold that I would like. I first used silver lustre, then for the 2d fire I used Hasburg's white gold. It did not come out nice and smooth but showed the brush marks and was generally uneven. Will you please tell me what was the trouble. Brushes and turpentine were clean.*

Possibly you apply the silver too heavily, it requires a very thin application. Try using two applications of the white gold instead of using the Silver Lustre.



FULL SIZE SECTION OF TRAY

*L. G. F.—Can you tell me how the cake tins, sweet tins or work of that kind that is being done so much now in the oil enamels is finished? I have been doing some of that work but have trouble in finishing, as it chips. Is there a lacquer used?*

No there is no lacquer used for a finish. An ordinary white painter's enamel is added to oil colors and this acts as a lacquer and makes it adhere to the tin. Possibly you applied your color too heavily and that caused it to chip.

*S. C. S.—What combination of color and in what proportion will make the Cameo used by Kathryn E. Cherry in directions for Dresser set on page 76 of November issue 1916 of Keramic Studio?*

2. *I have trouble with outlines chipping off when I use the sugar and water mixture. What is the trouble?*

3. *Can Satsuma ware be placed in the kiln with other china and fired at a rose heat or must it have a softer fire?*

1. 2 Palma Rosa Salmon, 1-2 Yellow Red, 1 Ivory Glaze will make a color that will answer instead of the Cameo, I do not know Mrs. Cherry's formula.

2. You probably use too much sugar or apply the color too heavy.

3. Yes, it can be fired with other china and requires almost as hot a fire as the hard china, the amount of heat would of course depend on what colors you used just as it does with the china.

*H. H. W.—Please tell me what kind of paint is used to mark the Ivory dresser sets. I can't make water colors, gold paint or oil colors stick.*

When marked in the stores the design is cut in and a specially prepared crayon used.

The formula given to L. G. F. in this column will probably answer your problem also.

*M. J. V.—Dusting medium has gotten very thick, how will I thin it enough for use?*

2. *Of all Black which do you consider the best for outlining and how to thin?*

3. *When lustres become too thick how and with what will I thin them?*

4. *Can you recommend enamels that will work equally well on all kinds of china.*

1. We do not know of any thing to thin them satisfactorily except to take a fresh bottle of the oil and put some of it with the old.

2. Muller & Hennings Outlining Black is the most satisfactory. Thin it with Garden Lavender Oil.

3. Thin lustres with Garden Lavender Oil.

4. No enamels are very satisfactory on china unless used very thin, there is always a risk of chipping in the 2d fire.

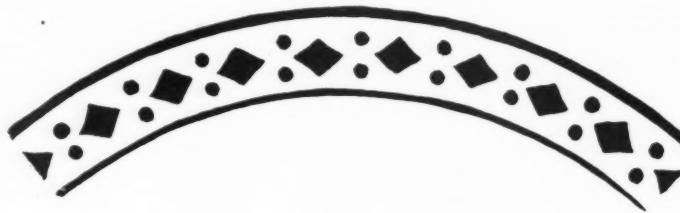
*M. S. J.—I would like to understand more of the proportion of colors in a given composition, that is, why you would use one-tenth of a color and one-fortieth of another?*

2. *What is the degree of heat for soft enamels? In the correspondence column I find between cones 017 and 018 and I use Reusche's Cone 013, yet a Seji bowl fired on the shelf of this kiln comes out of the fire with its reliable soft enamel decoration peeling off. I would hesitate to fire another such piece again. In the same fire I had on the floor of the kiln, two pieces, one a Favorite and the other a Haviland each decorated with hard enamels. The Favorite was a success and the Haviland a failure, all enamels chipping off and yet I have fired the hard enamels very successfully on Haviland. Can anyone tell us a little more particularly of the degrees of heat in firing?*

1. The reason you use different proportions is to obtain a certain shade just as you would mix several colors together on your palette when painting to obtain a certain shade that you wished.

2. Between cone 017 and 018 is the correct heat for soft enamels just a little hotter than 018. Your cone 013 is very much hotter and that's probably the cause of your trouble. One's trouble with enamels cannot always be laid to the firing however. The enamel medium may be too old and thick causing the enamels to be too fatty which will cause them to chip off, or if too much of the medium is used it will have the same effect. Were the two pieces of china in the bottom of the kiln both for first fire? Enamels on china are not always very satisfactory, they are apt to chip off if fired twice; it is safe to use enamels on the softer wares.

[Additional answers are carried over till next issue on account of space.—Ed.]



#### BORDERS FOR ETCHED CHINA OR GLASS

*Vanda U. Newitt*

**P**AIN'T the resist for the acid on all dark parts of designs.

After it is etched and the resist removed paint a flat wash of Gold over the entire border both the etched part and the raised. The etched part will be rough and prevent the Gold from burnishing which will give it a different tone from the raised part.



BORDERS, TO BE CARRIED OUT IN GOLD—MRS. F. H. HANNEMAN